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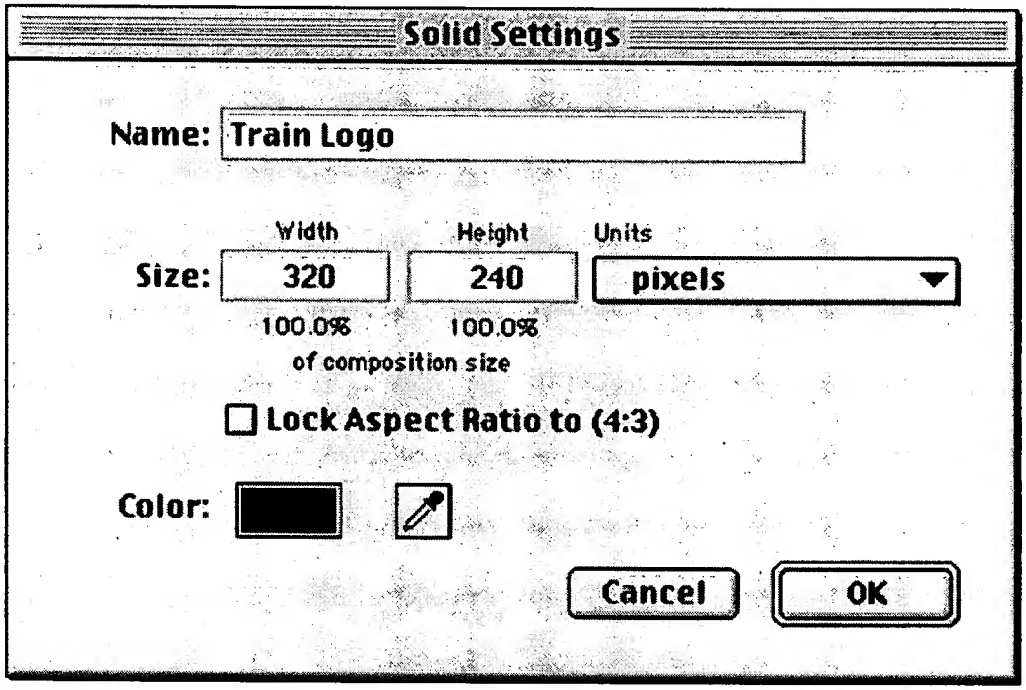
Animating the logo

Now that the template is set up, you will begin to position and animate the logo elements, starting with the word *train*. You'll use the Basic **Text** effect to create and animate **text** on a new solid layer.

1. Choose Layer > New Solid, and name it **Train Logo.** Set the **320** x **240,** change the color to black, and click OK.

Figure .



The new black layer obscures the other layers in the composition. Now you'll create the **text** for the logo.

2. With the Train Logo layer selected, choose Effect > **Text** > Path **Text**. Choose Gil Sans Bold or a

similar font and type the word **train** in lowercase. Click OK.

The word *train* appears in the center of your screen in red. Next, you will change the settings for this **text**.

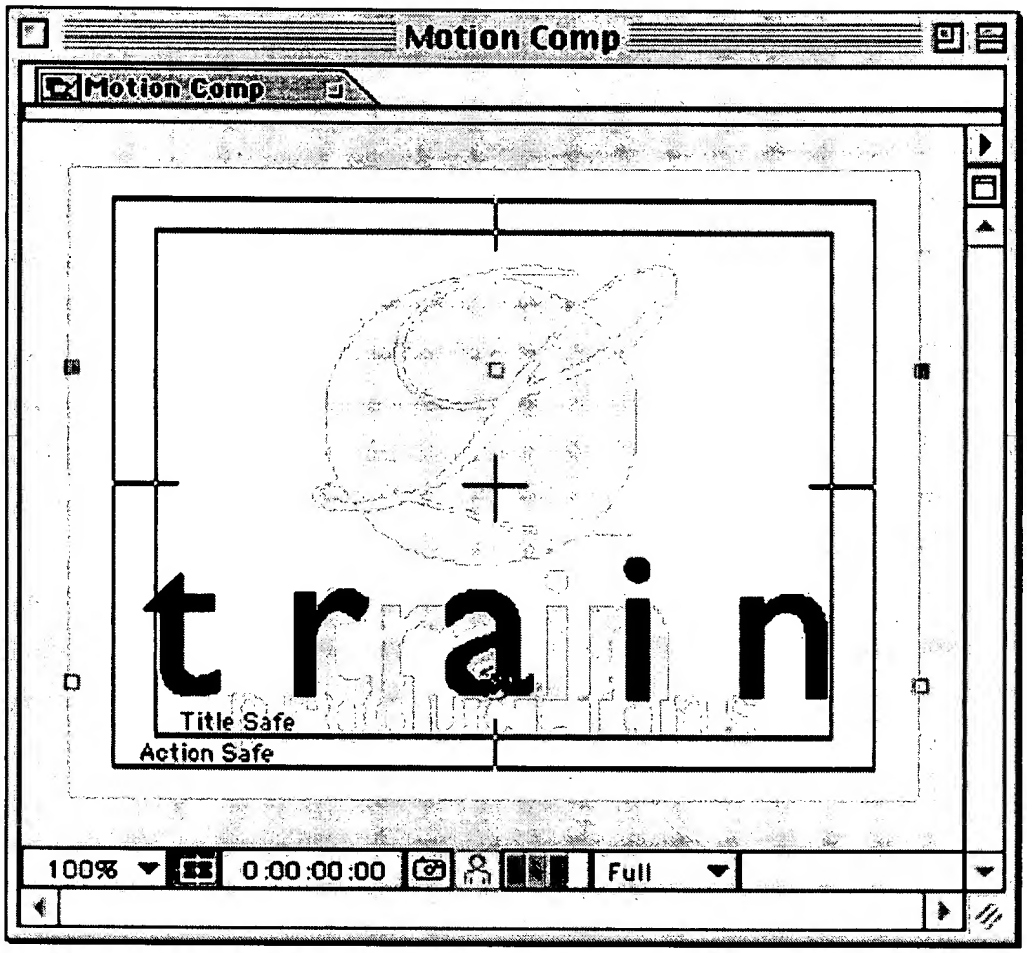
3. In the Effect Controls window, change the Shape Type to Line. Change the Alignment to Center. Click the color swatch and change the **text** color to black.

4. In the Composition window, drag the Train Logo layer so that the word *train* is directly on top of the word *train* in the template. If the words are not the same size, change the Size value in the Effect Controls window so the Train Logo layer matches the template.

5. In the Time Layout window, display the Train Logo properties, the Effects properties, and the Path **Text** properties. With the current time still at 0:00:00, set an initial Tracking keyframe.

6. In the Effect Controls window, use the Tracking slider to change the tracking so the word *train* spreads out across the screen.

Figure .



7. Move the current-time marker to four seconds (0:04:00) and change the tracking so it matches

the template. Preview your motion to make sure the letters appear as if they are coming together.

Now you'll fade in the **text**.

8. Move the current-time marker back to 0:00:00. Press the T key to display the Opacity property. Set an initial Opacity keyframe, and change the value to **0.**

9. Move the current-time marker to 0:01:00, and change the Opacity value to **100.**

10. Close the Effect Controls window.

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Adobe® After Effects® 4.0 Classroom in a Book®

Table of Contents • Index

HTML VIEW | - TEXT ZOOM + | < PREVIOUS | NEXT >

Search Terms: Show/Hide

Special Effects for Film > Understanding the Cineon file format

Understanding the Cineon file format

The standard professional picture file format for working in digital film is the Cineon format. Originally developed by the Eastman Kodak Company, the Cineon format is designed to contain all the picture information present in a frame of motion picture negative film, so that the artist has the maximum possible color correction range available. High-resolution motion picture scans can be very expensive, so one naturally wants to avoid rescanning footage because of wrong color correction choices. With the Cineon format, no choices need be made at the scanner, other than basic calibration to your film type.

Unlike most picture file formats, the Cineon format samples the image at 10 bits per channel, and encodes the data in a logarithmic scale which looks extremely low-contrast and washed out, as opposed to the normal-contrast linear scale images you're used to seeing.

After Effects 4.0 was designed to work primarily with 8-bpc (bit per channel) images, so some slight liberties have been taken with the normal footage importing process to allow you to choose (and even animate) the best possible 8-bpc conversion from the 10-bpc Cineon original.

The file-format **plug-in** presents the Cineon file to After Effects as if it were an 8-bpc image with an alpha channel. After placing the footage in a composition, it will look like bad television reception because there is a mismatch between the 8-bit and 10-bit channel widths. To properly decode the image, you must apply the Cineon Converter effect.

Once the Cineon Converter effect has been applied, you then have the choice of working in log or linear mode. Linear mode is the more familiar mode, but there are some advantages to keeping your Cineon images in log scale all the way through the compositing process. The most important benefit is that an end-to-end log scale composite will result in a higher-quality film recording, because it will have retained all the extended highlight information which is discarded in the conversion to linear.

The Windows and UNIX® three-letter file type extension for Cineon is.cin. In Mac OS, the file Type should be SDPX and the Creator FXTC for automatic recognition by After Effects.

The After Effects Cineon Converter is designed to make the task of color management in log scale compositing as easy and intuitive as possible.

Note

Note: *Only one real Cineon file is included with this lesson so that you can practice importing it. Due to the limited amount of space available on the CD-ROM, a high-resolution log scale QuickTime movie will stand in for a Cineon sequence in this lesson.*

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Horror Festival Ad > Using the Wave Warp effect

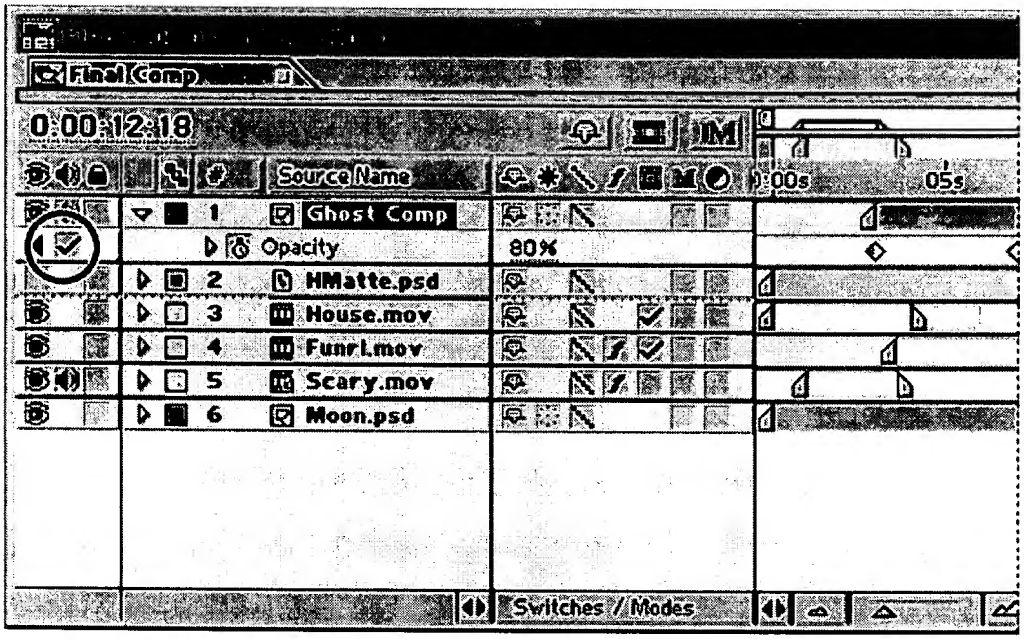
Using the Wave Warp effect

After adding Ghost Comp to the Final Comp, you will set Opacity keyframes to fade the ghost in and out. Then you will add to the ghostly appearance by applying the Wave Warp effect.

The Wave Warp effect is included in the Production Bundle version of After Effects, but is not available in the standard version. However, it has been included for you on the After Effects Classroom in a Book CD-ROM. To use the Wave Warp effect, make sure that you have installed the Wave Warp **plug-in** according to the instructions in the "Getting Started" chapter at the beginning of this book.

1. Open Final Comp and set the current time to 03:00.
2. In the Project window, drag Ghost Comp onto the icon for Final Comp. This will center the Ghost composition on the top of the stack in Final Comp.
3. In the Time Layout window, set the Opacity of the Ghost composition to **0,** and then set an initial Opacity keyframe.
4. Move the current time to 07:01, and then change the Opacity value to **80.**
5. Move the current time to 12:18, and then click the keyframe navigator check box to set a duplicate keyframe.

Figure .



6. Move the current time to 15:04 and then set the Opacity to **0.**

Tip

To scroll the list of layers so that the selected layer appears at the top of the Time Layout window, press the X key.

Now you're ready to apply Wave Warp, which produces the effect of a wave traveling through your image.

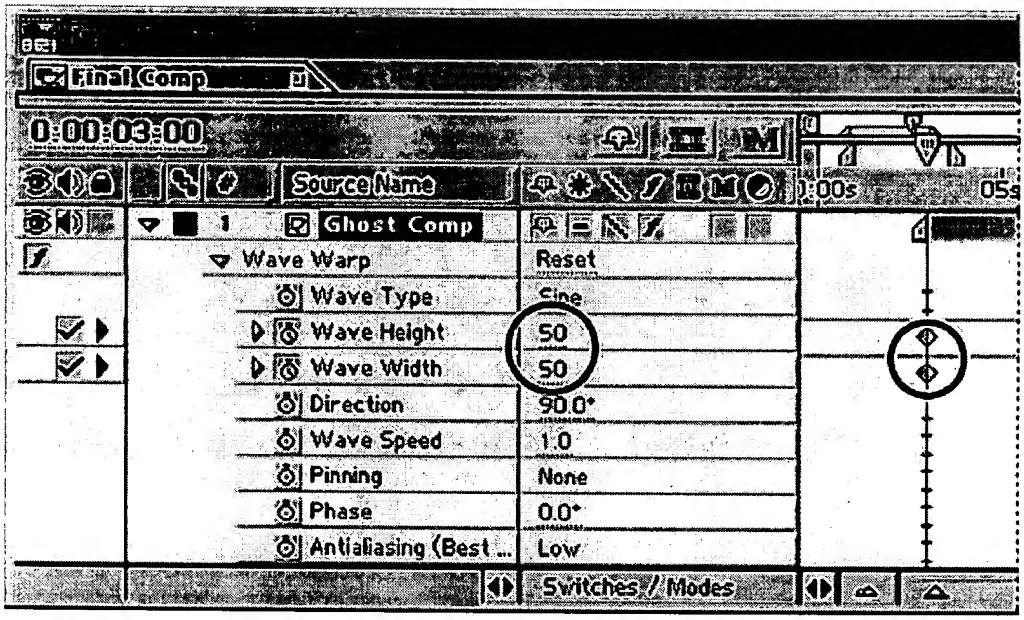
7. Set the current time to 03:00. With the Ghost Comp layer still selected, right-click (Windows) or Control-click (Mac OS) the layer and choose Effect > Distort > Wave Warp.

   You'll set keyframes so that the Wave Warp effect will start large, fade to almost nothing during the duration of the ghost's speech, and then come on strong again during the fade-out.

8. Press the E key, and then display the Wave Warp parameters in the Time Layout window.

9. Set initial keyframes for Wave Height and Wave Width. Set both the height and width values to **50.** (To see the effect, move the current-time marker to 05:00.)

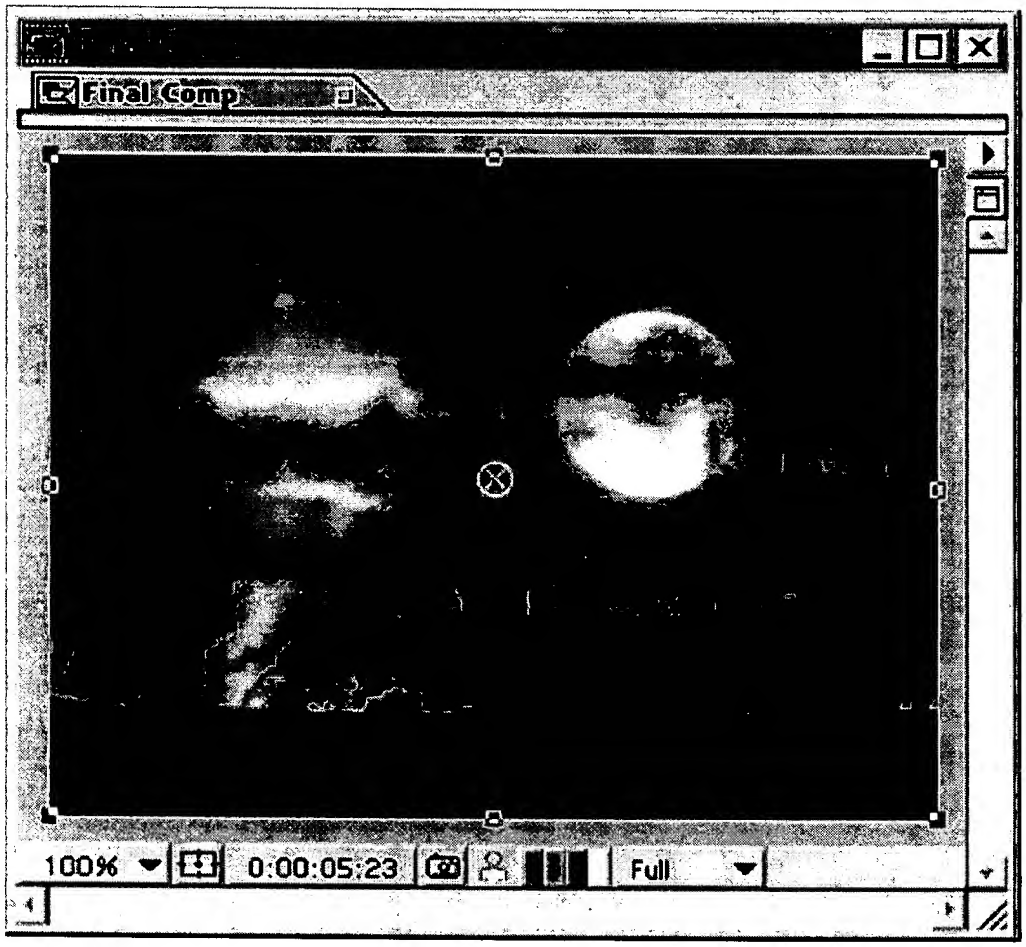
Figure . Wave Warp keyframes



10. Set the direction to **0.** Since this value will remain constant, there is no need to set a keyframe.

11. Set the current time to 05:23, and then change the Wave Height to **3.** and the Wave Width to **5.** Larger numbers produce bigger waves.

Figure .



12. Set the current time to 12:18 and click the keyframe navigator check box to set duplicate keyframes for both Wave Height and Wave Width.

13. Move the current-time marker to 15:04, and then set the Wave Height to **150** and the Wave Width to **150.**

Adding the Fast Blur effect

As a finishing touch, you'll add the Fast Blur effect at the beginning of the Wave Warp effect.

1. Set the current time to 03:00, and use the context-sensitive menu to choose Effect > Blur & Sharpen > Fast Blur.

2. In the Time Layout window, click the triangle for Fast Blur, and then set an initial Blurriness keyframe. Set the Blurriness amount to **40.**

3. Move the current time to 05:12 and set the Blurriness amount to **8.** Close the Effect Controls window, collapse the layer outline, and save the project.

Rendering a draft movie

Unless your computer has lots of RAM, the project is getting too long to view entirely in RAM. Both the Wave

Warp and Fast Blur effects take significant time to render. There are several strategies you can use to render a draft movie to check the Ghost image.

1. Start by turning off the video for all the layers except the Ghost Comp layer. Set the beginning of the work area at 03:00 and set the end of the work area at 14:12.

2. Select Final Comp in the Project window. Choose Composition > Make Movie, name the movie **05Draft2.mov,** and save the file in your Projects folder.

3. For Render Settings, choose Draft Settings. Click the underlined phrase Draft Settings to customize the settings. In the Render Settings dialog box, select Use This Frame Rate, and enter **12.** Click OK.

4. For Output Module, choose Custom. For Format, choose QuickTime Movie.

5. In Windows, the Compression Settings dialog box appears. Leave Compressor set to Animation, and then click OK. In Mac OS, leave the settings at their defaults.

6. Select Import into Project When Done. Select Audio Output to render the audio. Click OK.

7. Render and view the movie.

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Installing Adobe After Effects

You must purchase the Adobe After Effects **software** separately. To install the application, follow the instructions in "Getting Started" in the *Adobe After Effects 4.0 User Guide*.

Adobe After Effects 4.0 is sold in two different configurations: The standard version of After Effects 4.0, and the Adobe After Effects 4.0 Production Bundle, which includes everything in the standard version, plus additional plug-ins tailored specifically for film and video professionals. These plug-ins include more advanced motion controls, keying effects, distortion effects, and device controls. The Production Bundle comes with a hardware key, which is required for using the Production Bundle **software**.

Installing Production Bundle plug-ins

If you haven't purchased the Production Bundle version of Adobe After Effects, the After Effects Classroom in a Book CD-ROM contains several samples of professional plug-ins for you to try during the course of the lessons. You will need to install these in your Adobe After Effects Plug-ins folder. These plug-ins do not require a hardware key.

Do not install the sample plug-ins if you are using the Production Bundle version of Adobe After Effects.

To install the sample plug-ins:

Copy the contents of the Plug_ins folder from the After Effects Classroom in a Book CD-ROM to the Plug-ins\Standard\Effects folder in the folder in which you installed After Effects on your hard disk.

Installing QuickTime 3.0 (or later) and MoviePlayer 2.1 (or later)

QuickTime 3.0 is required to play the QuickTime movies you create in Adobe After Effects on both Macintosh and Windows systems. To play sound on a Windows system, you need a sound card and speakers.

If QuickTime is not already on your system, see "Getting Started" in the *Adobe After Effects 4.0 User Guide* for instructions on locating and installing the application. QuickTime is included on the Adobe After Effects application CD-ROM.

Note

Note: *You must install QuickTime to play the final movies you create in the* After Effects Classroom in a Book.

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Additional Reading Show

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